MUSEUM NEWS

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MUSEUM NEWS

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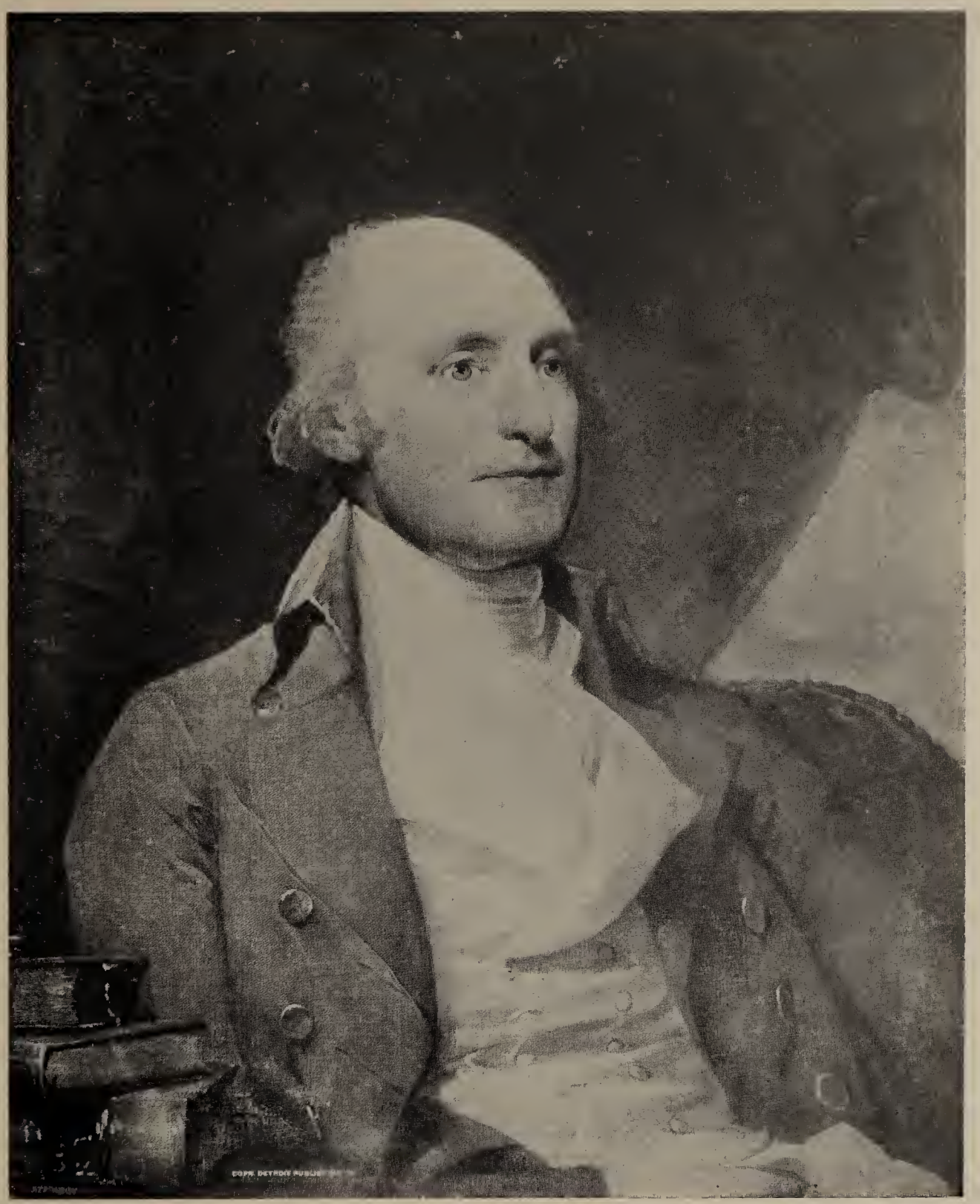

SIR ASHLEY COOPER GILBERT STUART

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A GILBERT STUART.

Recently Installed in Our Collections is a Notable Example.

Toledoans are fortunate in being able to enjoy and study the fine example from the brush of Gilbert Stuart which has been installed in the Maurice A. Scott Gallery in the museum by Florence Scott Libbey. It is Stuart's splendid portrait of Sir Ashley Cooper, the sixth Earl of Shaftesbury. Sir Ashley's grandfather was the Ashley Cooper who obtained the grant of the State of South Carolina which he proposed to develop solely in his personal interest but for some reason failed to carry out his plans. The Ashley and Cooper rivers in South Carolina were named for him. The fact that the subject's name was Cooper and these other facts set down regarding him are mere details of no great importance. The big and interesting fact is that it is the work of that great, early American master, Gilbert Stuart.

In the peace and prosperity succeeding the Revolution, a group of master artists arose in the newly United States of America and painted the statesmen and great ladies of those thrilling times. Through the horror and pain of war, through the stirring stress of readjustment and reconstruction, amidst a tumult of passion and prejudice, Washington and his generals rose calm and serene with all of the strength of personality in face and figure which the artists loved to paint. So insistent was the call to Gilbert Stuart that he returned from great successes

in London and Paris, drawn by the simple greatness of George Washington and by his desire to leave his own conception of this great man to posterity. It is by these impressions of Washington, which hold the inevitable qualities of genius, that he is best known today.

Stuart was born in 1755 at Narragansett. His father was Scotch and his mother was Welsh, a combination which produced in him an indomitable will. When he was eighteen years old, Cosmo Alexander, a Scotch painter, saw promise in some of his work and invited him to go back to Scotland with him, where he put him in the Glasgow University. Unfortunately Alexander died soon after this and Stuart was left in a strange land without funds or friends. He returned to America on a collier but being a Tory, when the first shots of the Revolution were fired at Lexington some years later, he returned to England where Benjamin West took him into his home and made him his assistant. For eight years he remained in West's studio uninfluenced by West's manner, but true always to his own vision. In an age of affectation, he looked with simplicity directly into the essence of things, untroubled by the mass of detail which was bewildering his contemporaries. It was not long before he was sought after by kings and nobles and ladies of high degree.

When he returned to America to paint his portraits of Washington he had already painted King George the Third of England, the Prince of Wales, who was afterwards George the Fourth, and in Paris he had painted Louis the Sixteenth. Stuart was a man of great charm of manner, a famous story teller, drawing upon a fund of experience and anecdote. It is easy to see in the life and animation of his sitters that posing for Gilbert Stuart was not an onerous task. He gives us the individuality and humanity of his models with directness and actuality, seizing the salient features and emphasizing them, eliminating the unimportant drapings and details which might detract from the character of the sitter, saying, "I copy the works of God and leave the clothes to the tailor and mantua-maker."

Nothing, however, which was necessary to his composition was slighted. In his simplification of detail, we see the prophesy of the future. His outlines are definite or lost in the surrounding atmosphere as in nature. His figures are solid and supple, a glowing light bathes his canvases and every texture and surface sings in harmony.

During the last ten years of his life, which he spent in Boston, he struggled with illness and infirmities which instead of impairing his ability increased the vigor of his mind and some of his best pictures were painted during this period.

Gilbert Stuart had the honor of painting six presidents of the United States, Washington, John Adams, Jefferson, Madison, Monroe and John Quincy Adams, who in turn had the honor of sitting to one of the greatest portrait painters of the world.

DECEMBER ATTRACTIONS.

Will Consist of Four Important Exhibits by as Many Men of Note.

The exhibitions at the Toledo Museum during December, will be of unusual importance, inasmuch as large groups of the work of four of our leading men who have taken a high place in the world of art, each with an entirely different outlook, will be represented. These four men are W. Elmer Schofield, N. A., F. Ballard Williams, N. A., Geo. W. Bellows, N. A., and B. J. O. Nordfeldt.

Mr. Bellows will show 25 paintings. The collection was brought together to do him honor in Columbus, Ohio, which was the city of his birth, and for this occasion his most important work was gathered from various sources.

The Toledo Museum is most fortunate in being able to secure this representative collection of one of our youngest successful artists who has already achieved much and gives promise of an unusually brilliant future. Mr. Bellows is the youngest member of the National Academy.

The Toledo Museum owns a fine canvas by Mr. Bellows. It is entitled Blackwell's Bridge, the gift of President E. D. Libbey. Speaking of this painter, Art and Progress for 1912, says among other things the following:

"Such an art as Bellows' is what America needs, and it is gratifying to know that some of our Art Museums are awakening to a realization of the fact that there are being painted in this country today pictures that need seek no quarter from the finest achievements of foreign contemporaries. The Metropolitan Museum of Art, the Pennsylvania Academy of Fine Arts, the Columbus Art Association, and several other institutions have recently purchased his pictures. Bellows is content to take things as they are, not grieving that they are not otherwise. Thus he paints fancy free, following no conventions save those laid down by himself, keenly sensitive to all that suggests life, supremely happy in his work."

Another gallery will be devoted to a group by F. Ballard Williams whose splendid contribution to our Inaugural Exhibition is remembered with pleasure by our members. Mr. Williams is not only an interpreter of landscape but is equally happy in his figure compositions. He is a member of the National Academy and of the New York Water Color Club and is represented in the permanent collections of the Metropolitan Museum, New York, the National Gallery, Washington, the Albright Gallery in Buffalo and in many other museums.

A fourth gallery will be devoted to the work of B. J. O. Nordfeldt, the painter-etcher who it will be remembered made an etching of the Toledo Museum which was used on our Inaugural program. He has executed many beautiful prints from wood blocks after the manner of the Japanese. This set which will be shown here during December, he was invited to exhibit at the recent exposition at Rome, Italy.

WOODSTOCK MEADOWS IN WINTER — BIRGE HARRISON

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WOODSTOCK MEADOWS IN WINTER.

By Birge Harrison N. A. Purchased by the Museum.

The museum recently purchased from the Birge Harrison exhibit held in our galleries, Mr. Harrison's splendid canvas entitled Woodstock Meadows in Winter. This is one of the best known works of the artist and is a most important addition to our permanent collection.

Birge Harrison was born in Philadelphia in 1854, and began his studies at the Pennsylvania Academy of Fine Arts. He later studied with Cabanel at Ecole des Beaux-Arts and with Carolus-Duran, Paris. He is a member of the Society of American Arts, the National Academy, the Century Association, the Salmagundi Club, the National Academy of Arts and Letters, American Federation of Fine Arts and is a Fellow of the Pennsylvania Academy of Fine Arts. His works are to be found in many of the American museums and in important collections. One of his canvases was purchased by the French Government in 1882. He has been the recipient of many honors and medals both in this country and abroad and is widely known as a critic and art writer. His latest book entitled, Landscape Painting, is one of the best works of its kind ever presented to the public.

JAPANESE SWORD GUARDS.

An Important Collection Presented to the Museum by President Libbey.

A most interesting collection of Japanese sword guards and ornaments has been placed in position in the Oriental gallery of the Toledo Museum of Art. The collection is the gift of President E. D. Libbey, and contains over two hundred beautiful examples of the work of the greatest Japanese masters in metal. "Aesthetically, the Japanese are cultured to a degree far beyond our western standards," says Stewart Dick in Arts and Crafts of Old Japan. "Their arts are full of beauties often too refined for our comprehension." The rich and poor alike understand, love and produce only beauty in art. In their homes and on their persons custom requires but few ornaments, but these few are of the highest possible artistic quality. From the 14th century until 1868, when the wearing of swords was prohibited, the artistic ingenuity of the Japanese was expended upon the sword and its various parts.

The sword guards, or as they are called Tsubas, now in our permanent collection, are therefore, most beautiful examples of the art of the greatest workers in metal covering a period of over seven hundred years. The Tsuba or guard is a flat plate

of metal usually circular or slightly elliptical in form and varying in size from three to four inches in diameter. The Tsuba usually contains three openings; the central one wedge shaped through which the blade passes and two other smaller openings one on each side to alloy for the passage of the Kozuka and Kogai to their sheaths in the side of the scabbard. Here therefore is a

JAPANESE SWORD GUARD

small surface broken by three apertures uncompromising in shape and position, and yet upon such a surface and under such restrictions as exist, the Japanese create designs marvelous in their conception and execution. Our collection contains important examples by members of the greatest schools and families of metal workers from the 14th century to the middle of the 19th century.

The Kozukas and Kogais mentioned above, are small knives having a resting place in the scabbard. The handles of the Kozuka are about four inches long by three quarters of an inch wide. The manner in which the problem is solved of filling the long narrow field presented by the Kozuka, is a perpetual source of charm to the student of design. On these sword guards

JAPANESE SWORD GUARD

and Kozukas one may find the whole history legend and mythology of Japan.

With this group are also installed two complete sets of the smaller ornaments with which they are usually embellished. Altogether the collection is one which will always delight the student and the lover of the beautiful.

CELEBRATING PERRY'S VICTORY.

An Important Historical Exhibition Will be Held at the Museum.

In connection with the Perry Victory Centennial celebration next summer, there will be held at the Toledo Museum of Art for a period of three months, an important historical exhibition to consist of paintings of important personages and events of the War of 1812, together with historical objects and documents bearing upon those events. President E. D. Libbey was empowered by the trustees to appoint a committee which would have general supervision of this historical exhibit. Judge John H. Doyle was appointed chairman, and Mayor Brand Whitlock and Charles A. Schmettau members of the committee. The Director of the museum has been active in getting in touch with owners of numerous historical paintings. Many such are owned by the City of New York. It was most important that these paintings be secured for the Toledo exhibit. For nearly a hundred years they have been hanging in the various municipal buildings of the metropolis. It is most gratifying therefore to learn that New York City, through its Art Commission, has consented to allow these valuable paintings to be brought together and sent to the Toledo Museum for the proposed exhibit. We have also had assurance that paintings will be sent to us by the Smithsonian Institution, The Army and Navy Club, Washington, and from various private and public collections in Philadelphia, Boston and New York.

The entire lower floor of the museum will be given up to a display of historical objects of the period of 1812, or still more closely connected with those stirring times by their use by the participators in the historic struggle.

Mrs. J. Kent Hamilton, representing the State D. A. R. Society, also the U. S. Society of the Daughters of 1812, is the chairman of the committee having the assembling of this exhibition in charge.

Miss Cordelia Hopkins, representing the Daughters of 1812, is the secretary. The other members of the committee being Mrs. W. H. H. Smith of the Colonial Dames, Mrs. J. H. Doyle of the Toledo Chapter of the D. A. R., Mrs. Mollenkopf of the Pioneer Society, Miss Julia Norton of the Ursula Wolcott Chapter of the D. A. R., Miss Edith Whitaker of the Ft. Industry Chapter of the D. A. R., and Mrs. George W. Stevens of the Toledo Museum of Art.

Three of the rooms will be reconstructed to represent a home of 1812 with a kitchen, bed room and living room or keeping room as it was then called. Mrs. W. H. H. Smith and Mrs. George W. Stevens form the committee having this in charge. It is hoped that all members having objects of this period of historical interest, will phone, write or otherwise signify their willingness to lend them for this great exhibition. A note will reach Miss Cordelia Hopkins at the Monticello, or Home Phone, Main-1165.

TWILIGHT — ELIZABETH NOURSE

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AN ELIZABETH NOURSE.

Purchased for the Toledo Museum—One Also Secured for the Luxembourg.

A recent addition to the permanent collection of the Toledo Museum of Art is a splendid canvas entitled "Twilight," by Elizabeth Nourse. It has been presented to the museum by Edward D. Libbey. Elizabeth Nourse is an Ohio painter, born in Cincinnati. For some time she has resided in Paris, and is a member of the Societe Nationale des Beaux-Arts. She is represented in the collections of the Art Institute of Chicago and the Cincinnati Museum of Art, has received medals at the Chicago Exposition, at the Nashville Exposition, at the Paris Salon of 1900 at the St. Louis Exposition, and is acknowledged to be one of the few great painters among American women. Her painting in the Toledo Museum is a most interesting problem in color harmony. A blue twilight coming in through an unseen window crosses the warm orange glow of an oil lamp on the quaint old bureau; the play of these two qualities of light on the mother and child has been observed and set down in a masterful manner.

In Art and Progress for October this painting is reproduced together with the following article:

"Twilight, by Elizabeth Nourse, was purchased by the Toledo Museum of Art. It is quietly painted with no apparent striving for effect toward dramatic expression. The subject, furthermore, is plainly ordinary. But the emotion it excites is by no means common.

"A sincere student of nature, of the real, the actual, Miss Nourse paints only what she sees, but hers is the vision of the poet that pierces beneath outward conventions to the underlying spiritual truths of humanity. It is this which raises her work above mere technical perfection and places her among the great interpretative artists.

"No nation is quicker to recognize genius than the French and the French artists have shown their appreciation of Miss Nourse's work by electing her a Societaire of the Societe Nationale des Beaux Arts, while the French Government has bought for the Luxembourg, Paris, Les Volets Clos, and other of her works for the provincial museums of France.

MUSEUM NEWS

Toledo Museum of Art

EDWARD D. LIBBEY.....*President*
WM. HARDEE.....*First Vice-President*
ARTHUR J. SECOR.....*Second Vice-President*
ISAAC E. KNISELY.....*Treasurer*
C. A. SCHMETTAU.....*Secretary*

EDITED BY GEO. W. STEVENS.
Director of the Toledo Museum of Art.

No. 20 DECEMBER 1912

EDITORIAL.

We are rapidly nearing the end of the first year in our new building. In many ways it has been one of glorious achievement. We will close the twelve months with our finances in very excellent condition. While the year has been a most successful one in the matter of interest displayed, increase of membership, growth of our permanent collection and in many other ways, still, there is much more to be done during the new year. While we have had, and will have during the winter, numerous transient exhibits of a high character, we are nevertheless restricted many times in the carrying out of our plans because of lack of funds. We have no means of providing for the growth of our permanent collections, no funds for the purchase of books, prints or other art objects, which, from time to time could be secured advantageously with even a small fund at our disposal.

The members recently adopted a new constitution and by-laws, and reclassified memberships with a view of increasing our annual income. A large number of our members at present pay ten dollars a year dues. Some few known as sustaining members, have been paying fifty dollars a year. Under the new classification, sustaining members will pay different sums, varying from fifty dollars to five hundred dollars a year. The membership committee, of which Mr. Carl B. Spitzer is chairman, is at present working hard to increase our income, and with some success. Quite a number of ten dollar members have agreed to pay fifty dollars a year and some who have been paying fifty dollars, will hereafter contribute one hundred dollars and so on. The new classification provides for a Life Membership upon payment of not less than one thousand dollars at one time, and a Fellowship, upon payment of not less than five thousand dollars at one time. While the membership committee is doing its best, it will be a difficult task to interview all of our fifteen hundred members. It would consequently be a great help if members who are inclined to increase the amount of their annual dues, would communicate with Mr. Spitzer or with the Director.

In another column mention is made of the Scandinavian exhibition which is to be shown in our galleries during February. This collection will be exhibited in five cities commencing with New York and then proceeding to Buffalo, Toledo, Chicago and Boston. Thousands will have the opportunity to enjoy free admission to this exhibit when it is at our museum, while New York, with all its wealth, is not able to afford its citizens such a privilege. The New York Sun of Sunday, November 17, in a four column article on the Scandinavian exhibit, says: "New York will be the only place in which the public must pay for admittance to the exhibition, another argument in favor of a United Arts Building for this city."

The City of New York devotes large sums each year to the cause of art, sums running well up into hundreds of thousands of dollars, and yet it has no place wherein to house an exhibition such as the one above mentioned, where free admission can be accorded to the citizens. The Toledo Museum, with no municipal aid, seems able to do better for its art loving public. That the members of our institution are able to do so much for the city at large by the payment of an inconsiderable annual due should be most gratifying, for in no other city in the country is so much accomplished by such a comparatively small outlay.

The attendance during this, our first year in the new building, has been most gratifying. By the end of our year we will have registered one attendance for every citizen of Toledo, that is, the attendance will nearly equal our population. We are surprised to learn from the Editorial Department of the Outlook, where museum attendance in this country has been compiled and tabulated, that the Toledo Museum has had the largest attendance per capita of any museum in the United States, outstripping even New York, Boston and Chicago. In our Sunday attendance we also lead all other museums. Were we to inaugurate more free days we could readily double our attendance. The museum should be open free on at least four days a week, and better still, free every day in the week. To do this we would have to have a much larger income. At present, however, it is gratifying to know we are doing so well under existing conditions.

From these December exhibits, so varied in their character, our members will have the opportunity of purchasing Christmas gifts. Nearly all the paintings and prints will be for sale as are most of the collections shown at the museum. Toledo people should learn to turn to the museum when in search of good works of art. In cities like Buffalo and Chicago many sales are made annually from the transient exhibits. It is an opportunity which should not be overlooked. It is also necessary that sales should be made that artists may be induced to send their best works to our museum.

MUSEUM NOTES.

From now on until spring the museum will be open on Wednesday evenings from 7.30 to 10 o'clock.

The 1912 exhibit of the Western Society of Artists will be shown at the Toledo Museum during February.

During January we will show, in our print room, an exhibition arranged by the Chicago Society of Etchers.

Joseph Pennell's latest work, including his Panama Canal etchings, will be exhibited in our print room early in the winter.

Scribner's Magazine for December has a 16 page illustrated article on the Scandinavian Exhibit which comes to the Toledo Museum in February.

The National Magazine for November contains a four page illustrated article on the Toledo Museum of Art, in which many flattering things are said of us.

On Wednesday evening, November 27, Mrs. Stevens talked to the Toledo Theosophical Society in their rooms on Michigan street on The New Note in Art. Mrs. Leonore Sherwood Pyle sang a charming group of songs.

The Outlook for November 19 in an article entitled Art and the People, has considerable to say about Toledo and its museum. The writer says the Toledo Museum trustees have set an example worthy to be followed by other American cities.

Mr. Laurence Binyon, who has charge of prints, drawings and the oriental paintings at the British Museum, gave a most interesting lecture at the Toledo Museum November 19, on the theory of oriental art. He is the foremost English authority on the subject.

The museum has been fortunate in securing Mrs. Mary Locke Hurin, whose talks proved so popular with the museum members last winter, for a series of lectures to be given in February and March. The dates and hours will be arranged later, at which time notices will be sent to the members. Her subjects are to be The Statue, The Vase, The Chair, The Portrait and The Landscape.

On Tuesday afternoon, November 12, the department of Art and Education of the Educational Club met in the hemicycle of the museum. Mrs. Angus McMahon presided, Mrs. A. Newton Knapp and Mrs. Walter Morrow gave a charming group of songs and piano numbers, each prefaced by a brief description which added to the interest by enlarging the understanding. Mrs. Stevens gave the lecture of the afternoon, illustrating her talk on The Trend of Modern Art with beautiful stereopticon slides.

FLAXMAN'S MERCURY.

In the Wedgwood Collection at the Toledo Museum.

The bust of Mercury in the ceramic gallery of the Toledo Museum of Art is one of the finest examples of the work of Wedgwood. It dates from the period when Wedgwood and the artist Flaxman worked together. Wedgwood gathered about him at his potteries in Staffordshire the most skillful artists and modelers in the country. There they made the beautiful models from which he worked. Flaxman was one of the greatest of the sculptors who worked with Wedgwood and even after he had gone to Rome to pursue his art further, he sent models back to Wedgwood. The bust of Mercury modeled by him is of highly polished black basalt and is marked on the bottom "Wedgwood." The museum also possesses the following letter from Flaxman to Wedgwood concerning this piece:

"Sir:—I would have thanked you for the Princely present you gave me for the few instructions your sons had from me, before now, if thanks had been adequate to such generosity, but their only rewards are the elevated reflexions arising from such actions themselves. I did not therefore write until I had prepared a small token of gratitude—two small relievo's of Jupiter and Mercury which you may copy in your elegant Bisque for your manufactory if you think them worthy. You did me the honor to praise my bust of Mercury, the cast of which I hope you will favor with a place in your Study as one of the highest gratifications you can bestow on its Sculptor.

"As I know your kindness interests itself in my welfare I have the pleasure to inform

SNOW CLAD FIELDS — GEORGE GARDNER SYMONS

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you that I am nobly employed in modeling 4 bustos large as life and a group of 4 figures from this passage in the prologue to Henry the 5th, then shall the godlike Harry himself assume the part of Mars, whilst, Fire, Sword and Famine, (leashed in like hounds) crouch for employment at his heels.

"My wife and self desire our best compliments to Mrs. Wedgwood, Miss and the young Gentlemen.

"I have the honor to remain—Sir—your much obliged and humble servant.

"J. FLAXMAN.

"P. S. I am much obliged to you for the order given that the Egg Teapot should be delivered to me, but the gentleman who officiates for Mr. Byerly says it will not hold water; so that I shall be glad if you will let me have one as soon as more are made as Mrs. Flaxman has deferred writing to her friend for some months with intention to send a Teapot at the same time."

GEORGE GARDNER SYMONS.

A Painter of Virile Landscapes Represented In the Museum.

A flat stretch of open country thinly covered with a layer of sodden snow; a rough road, tree lined and paralleling a dike ditch of icy water; a low lying straggling group of farm buildings age stained and unassuming; to which, add the time, an early morning on a winter's day and you have the material chosen by George Gardner Symons, N. A., for his masterpiece, Snow Clad Fields in Morning Light, which was recently installed in the Maurice A. Scott Gallery of the Museum by Florence Scott Libbey.

Symons' desire like that of many painters of today is to show that real things are beautiful, a point of view vastly different from many of the old masters whose aim was to make things too beautiful, to be true. It is this naturalistic representation in its happy blending of realism, impressionism and decoration that is making for the development of a distinct modern art.

Because the painters of this age are endeavoring to put on canvas more truths at one time, the art of picture making is perhaps more difficult today than at any period in its history. The restlessness of nature in all her moods, the general sense of life, movement, and light, are problems our progressive painters are solving in pigment.

With an unusual facility and an enviable certainty Mr. Symons paints what he sees with an ease that seems light-hearted. His technique is direct and positive; his color, vibrant and beautiful, in fact the quality of his art is such that it needs no apologies.

In his canvas, Snow Clad Fields in Morning Light, he has handled a most difficult subject with a master hand. His feeling for attractive arrangement, his discretion and nice sense of artistic propriety gives charm and dignity to his work.

THE BREAK-UP OF WINTER — STEPHEN PARRISH

A RECENT GIFT.

The most recent addition to our permanent collection of paintings is a splendid landscape by Stephen Parrish of Windsor, Vermont. It is the gift of Mrs. Rose Milmine Parsons of Lakeville, Connecticut, who is the daughter of Mr. and Mrs. George Milmine, for many years prominent in the commercial and social life of Toledo. Mrs. Parsons sends this contribution to our collections as an indication of her interest and pride in the growth of the Toledo Museum of Art.

The picture is entitled The Break-up of Winter, Cornish, New Hampshire. Stephen Parrish, the painter, who is also an etcher of note, is distinguished not only because of his own achievements but also because he is the father of another well known painter and illustrator, Maxfield Parrish.

Stephen Parrish was born in Philadelphia in 1846. He is a member of the Royal Society of Painter-Etchers, London, and of the New York Etching Club. His painting is a most welcome addition to our collections, not only because of its artistic excellence, but also because it is the gift of one who has a warm place in the memory and hearts of many Toledoans.

MR. WHITING APPOINTED CURATOR.

The trustees have appointed Mr. Almon C. Whiting Curator of the Toledo Museum of Art. The appointment became effective on the first of November last. Mr. Whiting's appointment was necessary in view of the greatly increased activities of the museum. He will give the Director and the Executive Staff most valuable assistance. Mr. Whiting was a pupil of the great master Whistler and studied in Paris under Constant and Laurens at the Academy Julian; under Gerome at the Ecole des Beaux-Arts and at Delecluse Academy under Lhermitte and Cazin. He is a member of the American Art Association, Paris; and the Society of Western Artists.

Mr. Whiting is no stranger to Toledo for he was one of the first to take an active interest in the organizing of the museum and was its first Director. He resigned early in his career to go abroad to continue his painting and remained in France for five years. His splendid training and his many attainments combine in making him a most valuable executive officer.

ARNOLD BENNETT ON TOLEDO.

Arnold Bennett, the well known English writer, author of Old Wives' Tales, Helen of the High Hand, Anna of Five Towns, Clayhanger, Hilda Lessways, How to Live on Twenty-four Hours a Day, and many other popular novels and essays, in a series of articles concerning his trip to our country, entitled "Your United States" in the Harper's Magazine, writes of his impressions of Toledo. He describes the exquisite picture which he saw from his car window in his own most beautiful way as follows:

"From a final catnap I at last drew up my blind to greet the oncoming day, and was rewarded by one of the finest and most poetical views I have ever seen; a misty brown river flanked by a jungle of dark reddish and yellowish chimneys and furnaces that covered it with shifting canopies of white steam and smoke, varying from the delicatest grays to intense black; a beautiful dim gray sky lightening, and on the ground and low, flat roofs a thin crust of snow. Toledo! A wonderful and inspiring panorama, just as romantic in its own way as any Spanish Toledo."

THE BASIN, BOULOGNE W. ELMER SCHOFIELD

THE SCHOFIELD EXHIBIT.

There will be a number of splendid exhibitions in our galleries during the month of December. One gallery will be devoted to the works of W. Elmer Schofield, N. A., who will show 25 canvases. Schofield stands in the foremost ranks of modern American painters. He was born in Philadelphia in 1867. He studied at the Pennsylvania Academy of Fine Arts and at Julian's in Paris. Few artists have been more honored at home or abroad, and the list of his awards is a long and important one, including as it does medals at the Paris Exposition in 1900, the Society of American Artists 1900, the Pan-American Exposition 1901, the National Academy of Design 1901, the Carnegie Institute 1901, and the gold medal of honor at Carnegie Institute in 1904. He was awarded medals at the Universal Exposition at St. Louis, Universal Exposition at Buenos Aires, and received the Inness gold medal at the National Academy of Design in 1911. He is not only a member of our own National Academy, but also the Royal Society of British Artists and the Royal Society of Oil Painters, London. He is represented in the permanent collections of the Metropolitan Museum, the Corcoran Art Gallery of Washington, the Buffalo and St. Louis museums and in many other public collections. His work to be shown in Toledo will cover a wide range of subjects from frosty mornings in the Berkshires in our own land, to the picturesque fish wharfs of Dieppe, to the fascinating roofs of Bruges, and the colorful shipping in the port of Boulogne. Mr. Schofield's exhibit will be one of the most interesting of the season.

LECTURES BEFORE WOMEN'S CLUBS.

The art department of the Toledo Federation of Women's Clubs has arranged a series of talks to be given in the museum during the season. These talks are open and free to the members of the Federated Clubs and to the members of the museum. The meetings are held on the first Wednesday of each month at 11 a. m. The subject of the first talk was Wedgwood the Potter. This was made more interesting by the display on the stage of famous pieces of Wedgwood from the ceramic gallery illustrating every period of the great potter's development. The subject of the second meeting on December four is the "Print Maker" illustrated by engravings, etchings and mezzotints, wood cuts, stipple engravings and descriptions of the various processes and masters. On January eight the subject will be Cellini the Goldsmith; on February five, the Birth of Art and on March five, Fads and Fashions in Art. These talks are to be given by Mrs. Stevens.

THREE CROWNED HEADS.

Will Be Patrons of the Scandinavian Exhibit at the Toledo Museum.

It rarely happens that an exhibition or anything else for that matter can boast of three crowned heads as patrons. Yet such an one will delight visitors at the Toledo Museum of Art during February when will take place one of the big events of the season. During that month we will hang a Scandinavian exhibition which is to be brought to only Toledo, Buffalo, Boston, Chicago and New York under the patronage of the three Kings of Norway, Sweden and Denmark. All the great men and women painters of those countries will be adequately represented. The exhibit will open in New York during December when it will be shown under the auspices of the American Scandinavian Society of which Mr. John A. Gade of New York is the president. Speaking of the arrangements for this exhibit, the New York Sun has the folowing to say:

"It is the first time since the rupture of the union between Sweden and Norway that the three Scandinavian Sovereigns are partners in any matter, for King Gustav of Sweden, and King Haakon of Norway, although cousins and excellent friends personally, are not officially on speaking terms. And when the King of Sweden was asked to act as patron of the Swedish division of the

exhibition and he accepted he suggested, with a smile:

"'How about my Norwegian cousin? Is he going to be a patron too?'

"And upon receiving an affirmative reply:

"'Well,' and his eyes twinkled, 'I don't imagine the foreign department will object—since it's a question of art, not politics.'

"Diplomatic circles did not object at the official cessation of hostilities, as it were, and the two kings are to preside at the same exhibition, together with the third, King Christian of Denmark. His acceptance to act as patron was one of the first official acts of his reign.

"'Your Majesty,' said Mr. Gade, president of the American Scandinavian Society, to the King of Sweden, 'I hope that Prince Eugen will favor us with a picture or two.'

"The King smiled.

"'Of course he will. I'll make him! I'm the older brother, you know!'

"Prince Eugen, brother of the King of Sweden, is a painter of wide repute and would be so even if he were not a Prince, while Princess Margherite is passionately interested in art and does excellent work herself, although she limits herself mostly to playing the role of patroness.

"Sweden at present is passing through a period of extraordinary artistic development. Anders Zorn has come to the point of speculating in his own pictures, buying them years ago and then reselling them again at enormous profit—something other artists never manage to do while alive. In Sweden every painter of merit is well to do. He has no anxiety as to his future, for he knows he can sell as much as he wants, if necessary. Undoubtedly it is this wonderful atmosphere which produces such men as Zorn, Karl Larson, Fjastad, Hesselbom and many others. All of them have promised to send the best examples of their art to the exhibition, and museums and private collectors have promised to co-operate with them.

"Norway obtains the same artistic results, but from causes directly opposite. In Norway there is so much talent and the market is so limited that the struggle for superiority is a matter of the keenest competition which brings out the very best that is in a man. The mediocre artist is doomed to starvation in Norway. Krogh, Gerhard Munthe, Werenskjold, Eilif Petersen of the notables will send pictures to the exhibition. These men belong to the so-called "Lysaker clique," because they live at Lysaker, near Christiania. So does Nansen, the explorer. It is a fascinating spot, almost hidden in the low mountains, yet having a beautiful view over the Christiania fjord. Each house bears the stamp of the artist who lives there. Gerhard Munthe's, for instance, is decorated in the same brilliant and fantastic way that he illustrates a volume of folk lore. Eilif Petersen's house is more formal. Werenskjold's house is next to Nansen's. Werenskjold is passionately fond of sunshine—the sun roams over all his pictures—and it was in order to keep this quality and perspective at the same time that he experimented with decorative work until he arrived at the same conclusion as Cezanne—but in a different way, and without knowing about the Frenchman—as to values of contrasting colors. Muncku is an exponent of the ultra modern tendencies. His pictures have caused greater sensation and more lawsuits than those of any other painter in Scandinavia.

"The Danish artists who will contribute their share include Hammershoj, with fascinating peasant rooms with a window and a flower pot and a ray of sunlight, and Viggo Jahansen, with snow scenes, and Wilhelsem, the modernist.

"Danish art flourishes under a different atmosphere from either the Swedish or the Norwegian. The wealthy benefactor, or protector, rather, is more in evidence in Denmark than in any of the other countries. Almost all men of great wealth in Denmark make it a point to 'make' an artist.

"The exhibition will contain about one hundred and fifty pictures—fifty from each country."

EARLY MOONLIGHT — BEN FOSTER

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PAINTING BY BEN FOSTER.

Presented by Charlotte Scott Chapin—In the Maurice A. Scott Gallery.

Early Moonlight by Ben Foster is the gift to the museum of Charlotte Scott Chapin and has been installed in the Maurice A. Scott gallery. In this painting, Foster's interpretation of the tender phases of evening light shows his power to feel the soul of nature. Moonlight and starlight sweep over the slope of the hill brushing the wall with a silver rime and setting a crown upon the trees of the dense forest on the crest of the hill. It was painted at Cornish, New Hampshire, where, in a colony of painters and writers, he has his summer home. This is one of Ben Foster's masterpieces and is quite as great an example of his work as that purchased by the French government, now hanging in the Luxembourg in Paris.

In the winters, Ben Foster lives and paints in New York in a studio building surrounded by brother artists where also live and work Gardner Symons and William Ritschel, devoted friends of his, for to know Ben Foster is to love him.

He studied in New York with Abbott Thayer and in Paris with Luc Oliver Merson and Aime Morot and has taken medals at every great exposition or exhibition where he has shown his work.